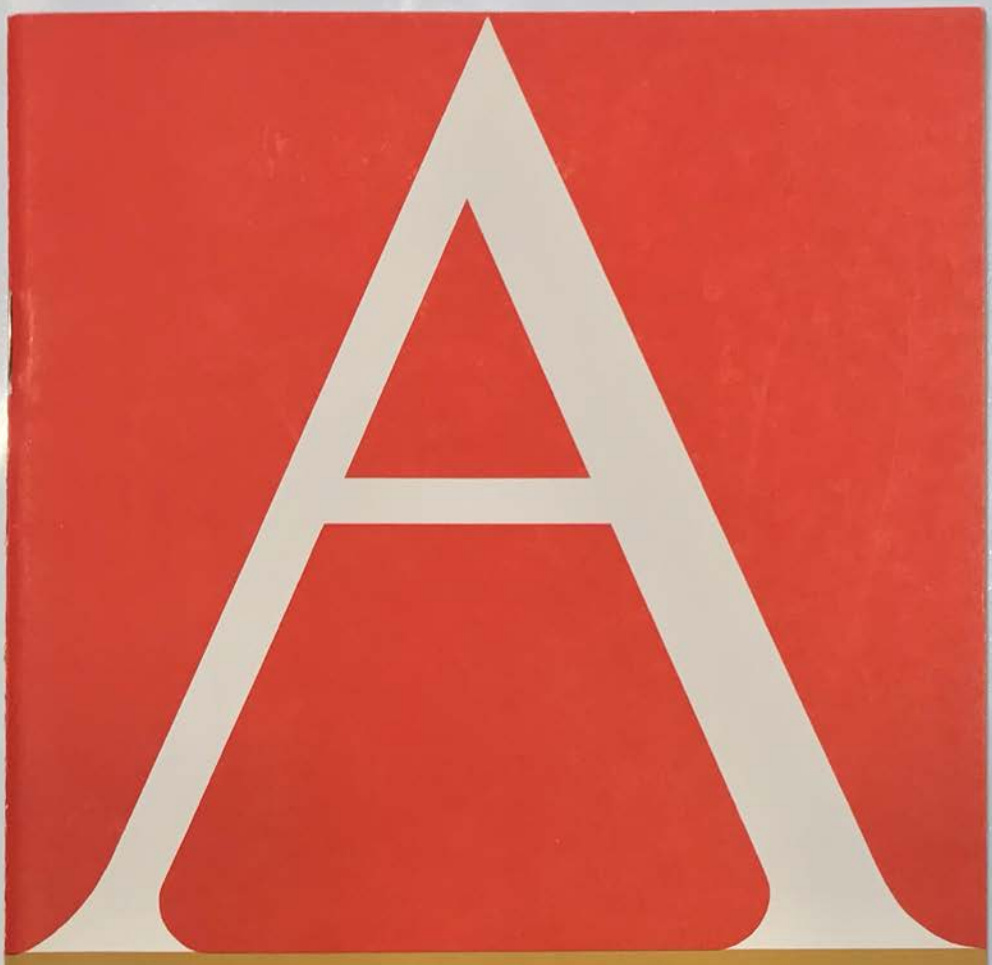
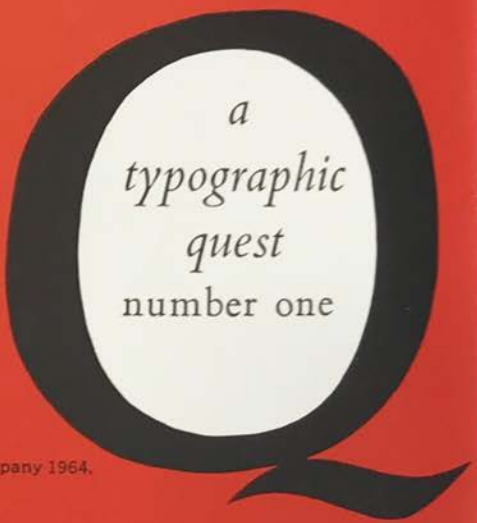


TYPOGRAPHIC QUEST

number 1
of a new series
being published by
West Virginia
Pulp and Paper



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A piece of fine printing is a combination of many things and many skills —good typesetting, good presswork, good paper and good design, all carefully interwoven to achieve the one objective of appealing to the reader. This fellow has no eye for the details of technological perfection. All he can see is what strikes his eye in the initial visual impact—the design of the piece. Without good design, the most meticulous typesetting and presswork and the most luxurious paper are all wasted. That is our justification for taking our friends, printers, designers and buyers of printing, on this typographical quest.

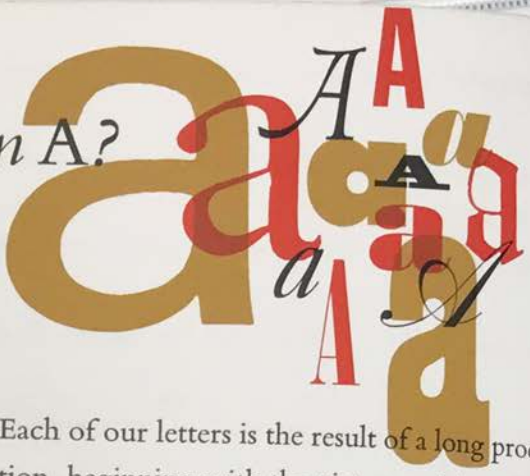
WEST VIRGINIA PULP AND PAPER COMPANY

TYPOG

What is typography? Come right down to it, it is simply the arrangement of twenty-six little abstract squiggles in such a way that it conveys an idea from one person—the author—to another person—the reader. The assumption is that everybody knows what sounds the squiggles represent; to make sure of that, we hammer it into the heads of our young as soon as they can absorb it. Of course, this definition, while basic, is an oversimplification. Typography is that, but it is much more, too. It involves the ease with which we recognize the letters of the alphabet, their grouping into words and lines and masses—questions of simple legibility. It involves the proper interpretation of the message to facilitate the visual communication between author and reader. It involves the selection of the appropriate types for specific purposes—the nature of the message, the kind of reader, the printing processes and paper employed. And finally, it involves aesthetics, for typography which appeals to the eye will embody the same set of principles of design that goes into any work of art.

RAPHY

what is an A?



Egyptian hieroglyphs

Early Semitic phonetics

First Greek letters

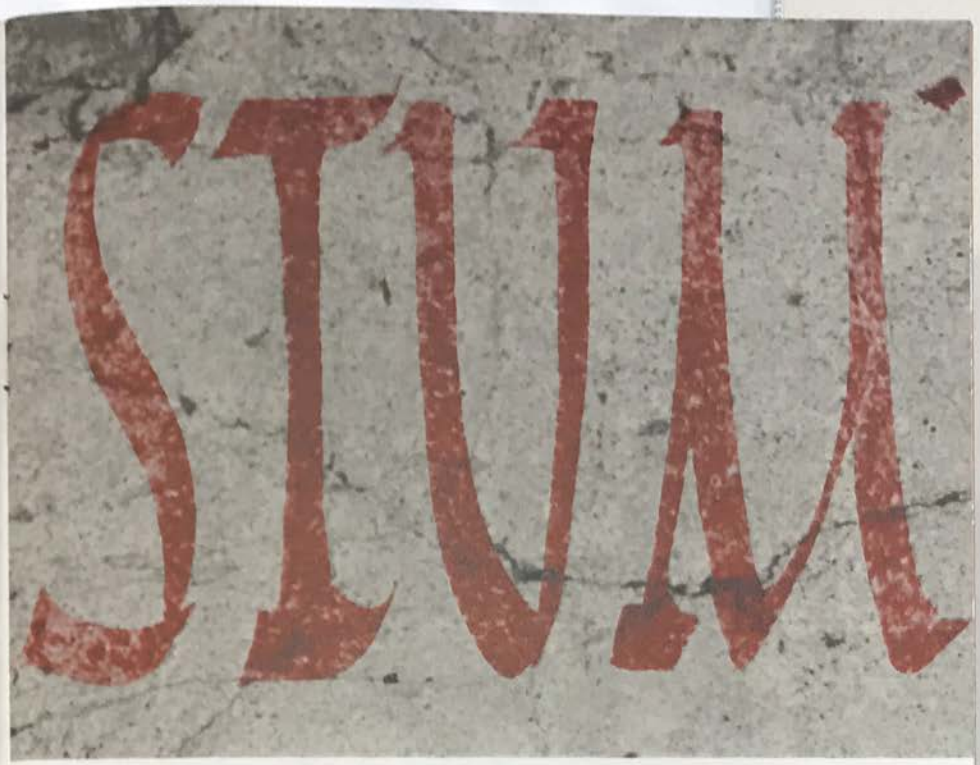
Roman inscription

8th century uncials

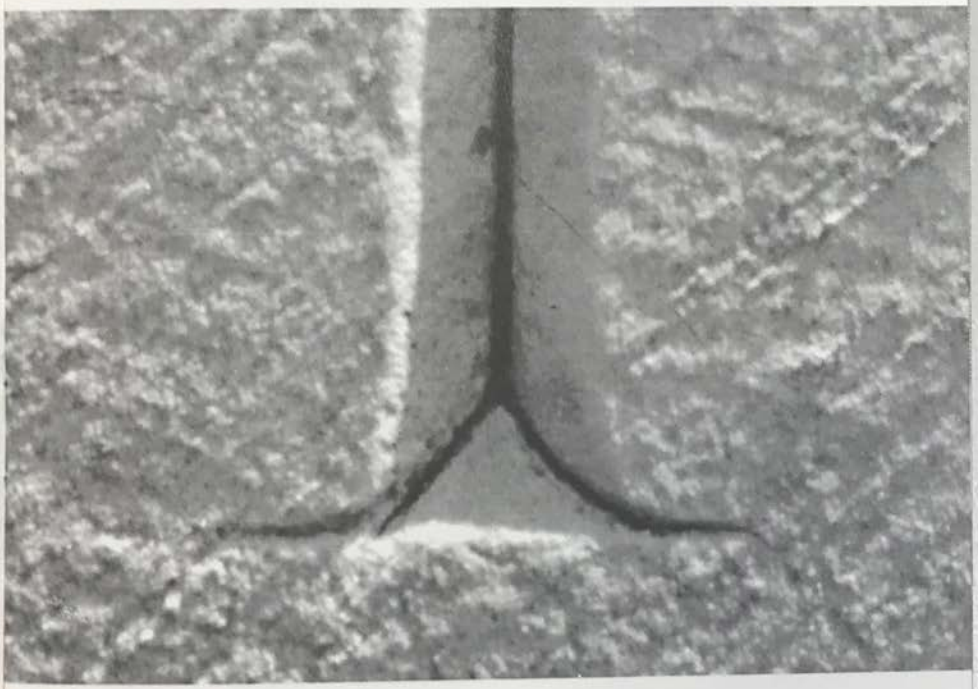
Carolingian letters

First roman type 1464

Each of our letters is the result of a long process of evolution, beginning with the picture writing of the Egyptians and leading through to all the many forms which our letters take today. The letter 'a' was originally a picture of the head of an ox, for which the Hebrew word was *aleph*; 'b' was the picture of a house which the Hebrews called *beth*. From *aleph* and *beth* we derive our modern word *alphabet*, just as surely as we derived the forms themselves! But these forms have gone through many changes over the centuries, changes which have been conditioned by the nature of the tool which made the letter, the surface on which it was inscribed, and the speed of its execution. The broad brush used by the early Romans, still visible on the walls of Pompeii, established the thin upstrokes and the wide downstrokes made with the full width of the brush. We still have these variations in width of stroke in most of our present-day types. The Roman stonecutter finished off the broken terminal of a stroke by making two horizontal strokes to join the main stem. These are called serifs and appear on most of the types we use. With the acceleration of writing by the scribes, the forms gradually became simplified into our small letters and our sloped cursive forms. To these, individual typecutters and designers have added their own idiosyncrasies, until today the letter 'a' and all its companions take many forms, good and bad, which we all recognize as a shape representing a specific sound.



above: Painted inscriptions on the walls of Pompeii which was buried in 79 A.D. show how the brush formed thick and thin strokes, and broad terminals. *below*: Actual size photo shows how Roman stonecutters finished their stroke with serifs.



Quod factū est in ipō vita erat: ⁊ vita
erat lux hominū: et lux in tenebris lu-
cet. ⁊ tenebre eā nō comphendērūt. Fu-
it homo missus a deo: cui nomē erat io-
hānes. Hic venit ī testimoniū ut testi-
moniū phiberet de lumine: ut omēs
crederent p illū. Nō erat ille lux: sed ut
testimoniū phiberet de lumine. Erat
lux vera: que illuminat omnē homi-

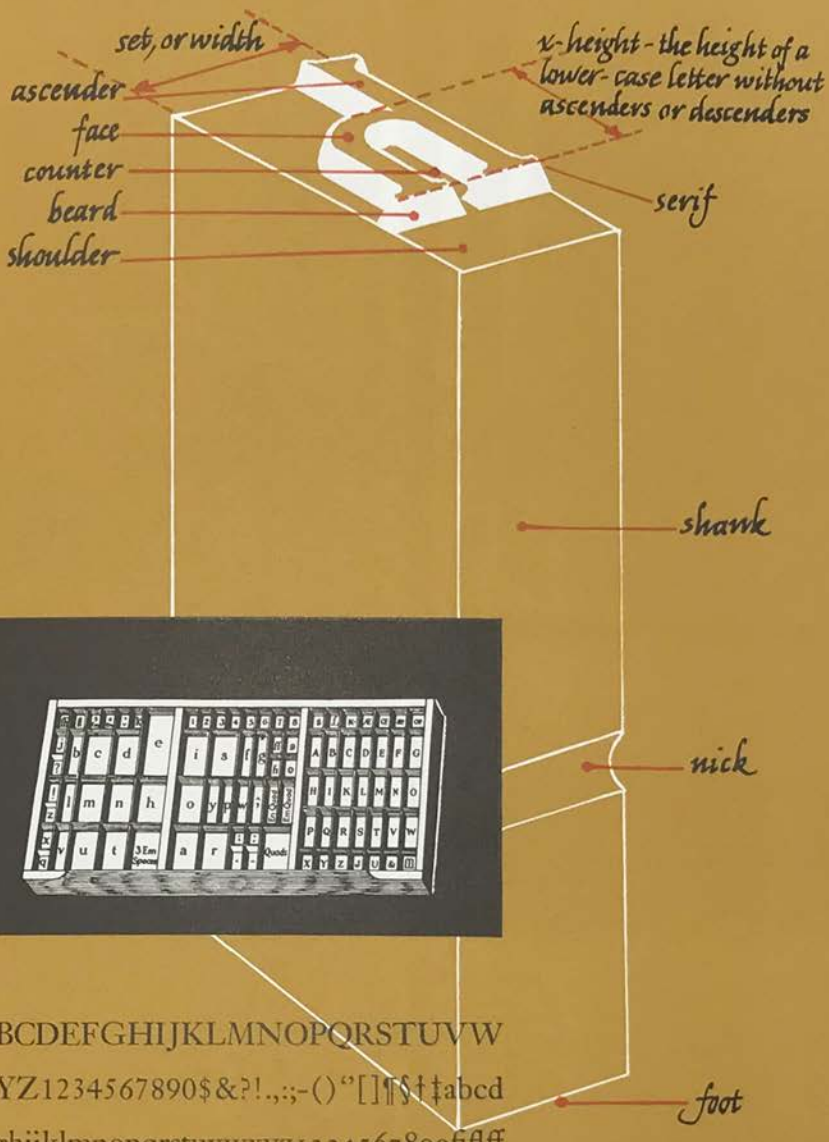
dū. In mū
ctus est: et
In ppria ve-
Quotq aūt
tatem filios
nomine ei⁹.
ꝫ ex volun-
te viri: sed
aro factum
t vidimus
unigenin a
tis. Johan-
e ipō. ⁊ cla-
mat dicens. Hic erat quē dixi: q post
me venturus est. ante me factus est.

the arrival of Printing

At every stage of human history, the inventive genius of man has always responded to his growing needs with a technological advance. When the demand for books outstripped the ability of the scribes to produce them by hand, the engraver took over and engraved whole pages of text in wood, from which multiple impressions could be taken. Printing was born. But soon the engraving of blocks proved much too slow and cumbersome to meet the demand for books; it was necessary to devise a means of cutting each letter just once, then casting each in quantity so that they could easily be assembled, disassembled, and reassembled. The stage was now set for *movable type*. This invention is generally credited to Johann Gutenberg; certainly the first book printed from movable types was his magnificent Bible completed about 1456.

lead, tin, antimony

The basic material of typography is printing type, raised letters cast on shanks of metal composed of lead, tin, and antimony; these letters are inked and pressed to paper in the process of printing. Type is taken for granted in the modern literate society; we read it without being aware of it. But the invention of movable type was one of the greatest achievements of the inventive genius of man. Not only was the tedious labour of the scribe shortened; not only was mass education made possible; not only was the wisdom and the knowledge of accumulated centuries made available to any who would read; the invention itself was a milestone in industrial development. *Encyclopedia Britannica* says: 'In the light of our own industrial mass-production society, we can recognize in the invention of printing the first example of our own manufacturing techniques; standardized mass production by means of assembling interchangeable parts designed and manufactured for precision fit. Detroit was anticipated in Mainz about 1450.' Gutenberg was certainly the first modern industrial genius. Many new methods of imprinting letters on the surface of paper have been devised—most important being photographic processes—but the letters are those which have been derived from the types which lie in type cases in printing plants throughout the world.



ABCDEFGHIJKLMNOPQRSTUVW
XYZ1234567890$&?!.,:;-()"[]¶§†‡abcd
efghijklmnopqrstuvwxyz1234567890fiflff
ffi ffl *ABCDEFGHIJKLMNOPQRSTU*
VWXYZ1234567890$&?!.,:;-()"[]¶§†‡
abcdefghijklmnopqrstuvwxyz1234567890fi
fl ff ffi ffl ABCDEFGHIJKLMNOPQRSTUVWX
YZ *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

a
a

from gothic to grotesk

When the first printers cut their letters in metal, they copied the letters of the manuscript writers, the pointed Gothic letters in use north of the Alps, and the softer, rounded roman letters south of the Alps. They used these letters for the simple reason that these were the forms which people were used to reading. In the 500 years since, there has been no basic change in the *form* of the letter; the requirements of legibility through conforming to reading habits has inhibited such changes. But modifications of weight and structure have crept in, responding to improvements in printing techniques and the refinement of the printing surface of paper. In this evolution, there are six major identifiable stages, resulting in six major type families. Knowing these basic families is fundamental to the typographic art; this booklet discusses the roman letter from the fifteenth century to the latest contemporary form.

THE VENETIAN LETTER

THE ROMANCE of the roman types begins in the city of Venice at the end of the fifteenth century. Within less than fifty years after the invention of movable types, there were 150 printing plants in this city, with even more type faces! Two printers made distinctive contributions which still influence type design today. Nicholas Jenson, a Frenchman, used a magnificent roman letter in 1470. At the end of the century, Aldus Manutius contributed two roman faces, and the innovation of a compressed, sloped letter which we know today as *italic*. The main characteristics of the Venetian romans are the relatively slight contrast between the thinner upstrokes and the heavier downstrokes, the 'blobby' form of the serifs, and the diagonal emphasis of the swells in the round letters.

POLIPHILO QVIVI FINISSE LA SVA HYPNERO TOMACHIA, DOLENTISE DEL SOMNO CHE NON FVE PIV LONGO. ET CHE IL SOLE FVE INVIDIO SO FACENDO GIORNO.

ANTO INOPINABILE DELECTAMENTO surrepto, & dagliochii mei summoto quel spirito angelico, Et subtracto fora dagli somnosi membri il dolce & suaue dormire euigilantime, In quel punctulo, Ome Heu me amorosi lectori, tutto indolentime per il forte stringere de quella beata imagine, & fœlice præsentia, & ueneranda maiestate, lassantime & deserentime tra mira dolcecia, & inten siua amaritudine. Quando dal obtuto mio, se partirono quel iocundissimo somno, & quella diua umbra interrupta & disiecta quella mysteriosa apparitione & sublata. Per lequale fue conducto & elato ad si alti & sublimi, & penetrabili cogitamenti. Dique per auentura il Sole de inuidia agitato di cusi beato somnio, a despdare la gloriosa nocte, como publico inimico & Sycophanta della diuina Matre. Cum gli illuminosi splendori subitoso uene & adipingere di colore roseo lalbicante Aurora discussa la perpete nocte. Et illustrato & interposito il recentato die, io rimansi stipato & completissimo di dolce, & argutula fallacia. Cogitate dunque quale liuore liuido, alhora ello harebbe, Si io realmente sentisse perfruendo gli proprii & uoluptici dilecti, de cusi formosa & diua damicella, & insigne Nympha. Che esso non sostene (arbitro perche cum diua non lice) acconcedermi la longa nocte (da indignatione) di Alcmena. Heu me perche non commutoe egli uno alquantulo della sua celeritudine, cum uno pauculo di secordia, alla mia refecta quiescentia, & præterite unotitulo il suo statuto? Et perche alhora non mi fue arrogato il Stygio somno della Pyxide della curiosa Psyches? Et quiui Philomela ante luculo flédo promeua, tra gli spinosi rubi operta, & tra bosceti pressi di opaca coma di querculi, inuoluti della obliquante Periclymeno le uiolentie delladulterо & ifido Tereo, Cú canoro garrito dicendo, πρόκνη πρόκνη ἰὼ ἰὼ ἐλέλεττο sospirádo emerso & absoluto dal dolce somno repentuscule, melucubrai dicendo. Valeergo Polia.

Taruisii cum decoriſſimis Poliæ amore lorulis, distineretur miſellus Poliphilus.

.M.CCCC.LXVII. Kalendis Maii.

One of the most handsome books in the history of printing, the famous Hypnerotomachia Poliphilus printed by Aldus Manutius in Venice, 1499

The main characteristic of the Venetian types is the relative lack of contrast between the thick and thin strokes of the letters

The serifs of the Venetian types are full and "blobby", reflecting the relatively coarse serifs of the pen strokes and primitive cutting

The strong angle of the broad pen is reflected in the slanted axis of the swells in the rounded letters

The tilted bar of the lower case e is characteristic of all original Venetian faces; however many modern cuttings based on Venetians have departed from this

French Old Style – GARAMOND

The serif angles out sharply from the stem and terminates in a crisp point

There is a slight tilt to the angle of the swells of the round letters

The contrast between thick and thin strokes is greater than in Venetians

Here the serif begins to achieve a rounded quality as it joins the stem

English Old Style – CASLON

The tilted emphasis is evident only in the 'e'; contrast between thick and thin strokes are much increased

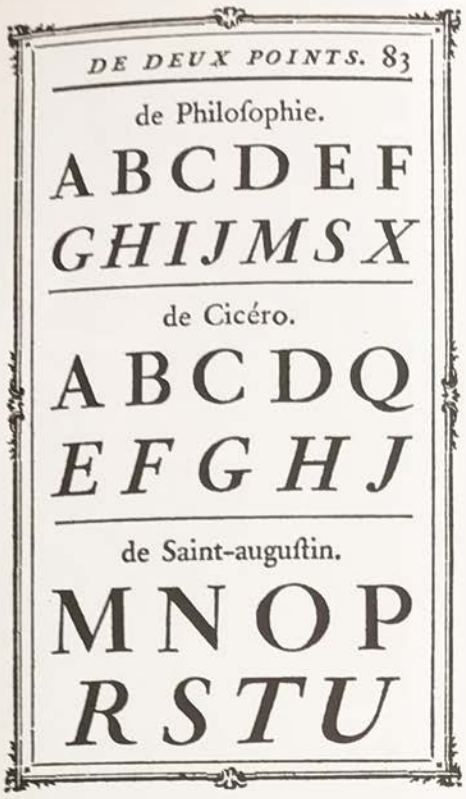
The top serifs of all vertical stems such as b, h, m, n, r, etc. are shaped as vigorous wedges

Old STYLE faces

In the sixteenth century, the influence of the fine Venetian types spread up through France, the Low Countries and into England, supplanting the Gothic forms that the first printers had used in these countries. Claude Garamond cut the famous type which bears his name between 1540 and 1545; his letters are lighter and more refined than the Venetians which were his models; the emphasis between thick and thin is slightly increased, the serifs on the letters acquire a wedge shape. Following Garamond were many famous French and Dutch typecutters, but the Old Style category reached its pinnacle in the types of William Caslon of England, shown in his first specimen sheet of 1734. Here the contrast between thick and thin is strengthened, and the serif has a full round bracket.

ansitionaltypestransitionaltypestra

Up to the middle of the sixteenth century, type was printed on dampened sheets of handmade paper, and pressed *into* the sheet to make a physical impression in it. A type-cutter, John Baskerville of Birmingham, experimented with the pressing of paper between two heated metal cylinders to give a smoother surface. This made possible the printing of types of even greater refinement of the thin strokes and crisp bracketing of the serif, trailing to a point. While Baskerville's types began the transitional stage, it remained for an employee of his, William Martin, to cut the true transitional letter which we know today as Bulmer; the crispness of this type is shown off to best advantage by lighter impressions on calendered papers.



DE DEUX POINTS. 83

de Philoſophie.

A B C D E F
G H I J M S X

de Cicéro.

A B C D Q
E F G H J

de Saint-auguſtin.

M N O P
R S T U

This actual size reproduction of a page from the Manuel Typographique *of Fournier le jeune dated 1766 indicates the first tendencies away from the Old Style and moving toward the Modern*

1 The capital R acquires a curly tail, and in later transitional, the lower serif drops from the C
2 The swells of the round letters become vertical, except for 'e'
3 The contrast in weight is accentuated, serifs become thin and delicately bracketed

In Modern faces, the contrast between the thick and thin strokes is now carried to the extreme, and the serifs are thin lines which terminate the main stem without benefit of any bracket whatsoever

The vertical emphasis, both in the round and in the angular letters is now so dominant that the text acquires a strong pattern of heavy vertical strokes

Modern types lent themselves to distortion, and the first "fat faces" and condensed versions were applied to these letters

Modern faces

The whole history of the development of type up to the beginning of the nineteenth century has been one of increase in the contrast between thick and thin strokes and refinement of the serifs, going hand in hand with the improved methods of printing and paper surfaces. The ultimate was reached in the types cut by Giambattista Bodoni of Italy, and used in his *Manuale Typographicum* in 1818. In this face, the serifs terminating the heavy strokes are simply thin lines; only those which finish the light strokes have a delicate bracket in some cuttings. There is optimum contrast between the thick and thin strokes and the stress on the thick strokes is now completely vertical. Greater contrast was only possible through distortion, this in fact took place in the 'fat faces' which we know today as Ultra Bodoni.

THE EGYPTIANS

The nineteenth century ushered in a period of letter distortion and decoration in a bewildering profusion. Most of these types have disappeared except for the occasional excursion into period typography, but one important family, the Egyptians, has had a twentieth century revival. These types are characterized by a greater uniformity of weight of stroke, a broad, slab serif which joins the stem at right angles (the square serif group) or with a slight bracket (the Clarendons). They are typographic work horses, without pretensions at refinement or elegance. The main examples in common use are Stymie in four weights and two condensed versions, and Craw Clarendon in two weights and an extended version.

In the Egyptian faces, the slab serif group has a square serif joining the stem at right angles and the weight is uniform throughout the letter; a whole range of weights is available, and condensed letters are employed

A A A A A A

Book, **Bold** & **Extended**

The nineteenth century developed the Clarendon form which has the slab serif with a bracket joining it to the main stem; variation in the weight of strokes is retained here

aaa LIGHT | bbb MEDIUM | ccc BOLD | ddd EXTRABOLD | eee ULTRABOLD

A^a

Plain, geometrically constructed letters of machine-like precision are found in many forms under the general names of Futura or 20th Century. Light and medium weights have pointed tips to A, M, V and W; heavier weights end in squared-off terminals

light weight

light extended

light condensed

medium

medium extended

medium condensed

bold

bold extended

bold condensed

extrabold

extrabold ext.

extrabold condensed

The Grotesks retain the slight variation in thickness of strokes which originated with the pen, but discard the serifs and the subtle drawing of the classical roman types.

The lower case Grotesk letters are conspicuous for their very open counters, and even greater variation in thick and thin than the capital letter.

sans SERIF

(*FRENCH:* without)

Design in the twentieth century is conspicuous for its revolt against the overdecoration of the preceding century. It was inevitable that typography should reflect a new machine-age concept. Paul Renner, arguing that the letter of the new era should be a purely geometric form, designed the Futura face which, more than a quarter of a century later, is still widely used. For variety, however, a revival of the Grotesks, miscalled Gothics, of the nineteenth century has given us a letter without serifs, but maintaining some differentiation of thick and thin strokes which Futura lacked. Both the Futuras and the Grotesks come in many weights, with condensed and extended versions. In the same family is Optima, completed by Herman Zapf in 1955, in which this page has been set; it combines classic roman quality with the clean quality of sans serif.

Typo-pourri

While the major type families fall neatly into classifications, there is a wide range of types, primarily intended for display lines, which defies any but the most generalized generic terms. There are decorated letters, from ornate initials to flamboyant Victorian types; there are scripts which imitate the formal Spencerian hand, the free strokes of the brush, or the calligraphic influence of the broad-nibbed pen. There are outline letters, shaded letters, letters distorted into tall slim forms or wide squat forms. The good printer and designer uses them as a chef uses seasoning and spices—a discriminating pinch here or there, but never so much as to spoil the taste of the main ingredient which, in typography, is good legible type.

Mistral is a free script

UNCIALS COME FROM MANUSCRIPT FORMS W

Post Mediaeval is another antiqu

Ornata is a highly deco

Legend is a calligraphic scrip

Typewriter type imitates the face used for business

Studio is a freehand callig

Reiner Script is an unusual form with a ragged looking

Nicholas Cochin is a very highly stylized roman ty

VENETIAN

Hae abapoa baephi mapobenea nihiopasb taehpro aopah
ihpead eahorpheatid basa poihin aenbopana abanpe posi
phoreath ahe asboipin maneboa preipha otphaon ihnopo
bep aithap abonen aopeha abapoa eha beapiov paoha ahi
ihepab eahor pheatbasa poihinaeb opam abpeihp aohapr

FRENCH OLD STYLE

Hae abapoa baephi mapobenea nihiopasb taehpro aopahatoame
ihpead eahorpheatid basa poihin aenbopana abanpeposahn bdgl
phoreath ahe asboipin maneboa preipha otphaon ihnopoaneihm
bep aithap abonen aopeha abapoa eha beapiov paoha ahonthlrk
ihepab eahor pheatbasa poihinaeb opam abpeihp aohaphoinbw

ENGLISH OLD STYLE

Hae abapoa baephi mapobenea nihiopasb taehpro aopathatoa ihpead
ihpead eahorpheatid basa poihin aenbopana abanpe posahn phoreate
phoreath ahe asboipin maneboa preipha otphaon ihnopoane bep ath
bep aithap abonen aopeha abapo eha beapiov paoha ahont inepabme
ihepab eahor pheatbasa poihinaeb opam abpeihp aohaphoin abapoah

TRANSITIONAL

Hae abapoa baephi mapobenea nihiopasb taehpro aopahatoa
ihpead eahorpheatid basa poihin aenbopana abanpe posahn
phoreath ahe asboipin maneboa preipha otphaon ihnopoane
bep aithap abonen aopeha abapoa eha beapiov paoha ahont
ihepab eahor pheatbasa poihinaeb opam abpeihp aohaphoin

MODERN

Hae abapoa baephi mapobenea nihiopasb taehpro aopai
ihpead eahorpheatid basa poihin aenbopana abanpe pos
phoreath ahe asboipin maneboa preipha atphaon ihnohi
bep aithap abonen oapeha abapoa eha beapiov pacha ah
ihepab eahor pheatbsa poihineab opam abpeihp aohapho

EGYPTIAN

Hae abapoa baephi mapobenea nihiopasb ta
ihpead eahorpheatid basa poihin aenbopan
phoreath ahe asboipin maneboa preipha ots
bep aithap abonen aopeha abapoa eha beap
ihepab eahor pheatbasa poihinaeb opam ab

GROTESK

Hae abapoa baephi mapobenea nihiopasb taehpro aopa
ihpead eahorpheatid basa poihin aenbopana abanpe po
phoreath ahe asboipin maneboa preipha otphaon ihnop
bep aithap abonen aopeha abapoa eha beapoiv paoha t
ihepab eahor pheatbasa poihinaeb opam abpeihp aohar

The Texture of TYPE

The variations which characterize the principal type families seem relatively slight in themselves—a change of weight, a different serif formation, a shift in emphasis. But these minor marks of distinction in each letter result in substantial changes in the appearance of a page or block of text.

Each type creates its own colour and its own texture in much the same way that the weight and character of the individual threads affects the appearance of a piece of woven cloth—the tightly woven uniform character of silk as contrasted to the nubby, coarse texture of tweed, for example.

In typography, however, the horizontal direction of the flow of reading should always be emphasized, and this can be achieved by making sure that excessive spacing does not occur between the words in a line, and that there is sufficient space between the lines themselves. Representative types of the major type families are shown on the opposite page for direct comparison of their textures; the text is meaningless so that the reader may assess the texture objectively without becoming involved in the reading of words.

the types used in this book

To the printer and the student of typography, the types in this book represent a wide variety of reference material. This addendum is designed to help you identify faces which have been used which may be unfamiliar to you. **Front Cover:** the A is hand drawn, the title is set in Bembo, with the black square having Bembo italic and a Palatino figure. **Inside Front Cover:** the large Q is an O in Sistina, to which the author has added a tail of his own liking. Bembo is used inside the letter. **Page 1:** text is Bembo italic; the signature is made up as follows: W, Old Dutch initial; E, 20th Century medium; S, Palatino italic swash initial; t, Garamond; V, Onyx; a, Eurostile; c, Caslon italic; O, Sistina. **Pages 2-3:** text is Univers No. 55 with bold lead-in; display type is wood Gothic letters. **Pages 4-5:** text, small heading and captions are in Bembo and Bembo italic; the proliferation of a's: in yellow, left to right are Univers, 20th Century Ultrabold, Trylon and Ultra Bodoni italic; in red at top, Franklin Gothic Extra Condensed, then Caslon, Ultra Bodoni, Goudy Text, and below, Onyx; in black, top to bottom, Palatino italic swash initial, Egyptian Expanded, Caslon italic, Bank Script. **Page 7:** heading in Goudy Text with Lombardic initial in red; text in Plantin. **Pages 8-9:** heading is Ultra Bodoni italic with text in Bodoni Book; the diagram is accompanied by italic handwriting, and the full font of type is Janson. **Pages 10-11:** the two large a's are blow-ups, the first from the Gutenberg Bible, the second of Univers; the heading starts with Cloister Black and ends with Venus Light; the text is set in Times New Roman. **Pages 12-13:** The heading and text are Palatino, with a reduced Troy initial; captions are Palatino italic. **Pages 14-15:** The upper half of the left hand page is in Garamond and its italic, the bottom half in Caslon. The heading is Caslon, using italics, capitals, and lower case. Text is Caslon. **Pages 16-17:** heading and text are in Bulmer, captions in Bulmer italic. **Pages 18-19:** all types are in Linotype Bodoni. **Pages 20-21:** the heading is in Trylon, with text in Craw Clarendon Book; captions and display in upper half of facing page are in Stymie, in lower half Craw Clarendon. **Pages 22-23:** the upper half uses Twentieth Century; in lower half, at left, all normal and extended faces are Venus; condensed faces are: light, Univers No. 47; medium, News Gothic Condensed; bold, Alternate Gothic No. 2; extrabold, Univers No. 67. Captions are in Univers No. 55. Heading and text are Optima and italic. **Pages 24-25:** heading is composed of a Raffia Initial with Bank Script, text is Delphin; the types on the facing pages are identified by the copy. **Pages 26-27:** In order, from top to bottom of the left hand page: Palatino, Garamond, Caslon, Bulmer, Bodoni Regular, Craw Clarendon Book and Univers No. 55; the heading and text of the facing pages are Palatino italic, with display line in yellow in Sistina. **This page** is set in News Gothic and News Gothic Bold, with the heading in Venus Extrabold.

Westvaco fine papers

The cover of this book is printed on Coronation Litho–Dull, 120#, and the text pages are on 80# (25 x 38).

LETTERPRESS COATED

CORONATION Print–Gloss
STERLING Print–Gloss
STERLING Print–Gloss C1S
STERLING Washproof C1S
STERLING Waxbar C1S
STERLING Foodwrap C1S
VELVO Text
VELVO Text–Dull
VELVO Print–Gloss
VELVO Print–Dull

LITHOGRAPHIC COATED

CORONATION Litho–Gloss
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STERLING Litho C1S
VELVO Litho–Gloss
VELVO Litho–Dull

ROTOGRAVURE COATED

BLENDROTO Gloss

BRISTOLS

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CLEAR SPRING Index

BUSINESS PAPERS

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CLEAR SPRING Litho-Plate
CLEAR SPRING M.F. Litho
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CLEAR SPRING Workbook Text
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VELVO Webgloss
BLENDWEB Gloss
BLENDWEB Opaque
CLEAR SPRING Weboffset

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